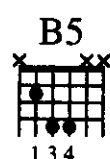
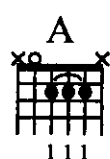
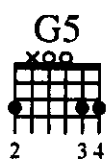
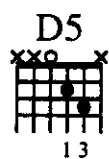


I Believe

Words and Music by Jon Bon Jovi



Moderate rock ♩ = 112

Introduction

N.C.

(Reverse tape effects)

18 sec.

Gtrs. 1 & 2

D5/A

f (distortion)

C#5 D5

Dsus4 D5

C#5 D5

Dsus4 D5

N.C.

F#5 G5

G7sus G5

F#5 G5

G7sus G5

C#5 D5

Dsus4 D5

C#5 D5

Dsus4 D5

N.C.

F#5 G5

G7sus G5

F#5 G5

G7sus G5

C#5 D5

Dsus4 D5

Yeah. _____

Rhy. Fig. 1

D5/G N.C.

read my life like a for - tune __ sold. __ I've seen the dream, __ there ain't _ no

Gtrs. 1 & 2

land of Oz. __ But I've got my brain, __ yeah, _ I've got a heart. __ And

Interlude

Bsus2 Gsus2

cour-age built, _ and _ I won't let _ go. __ What we need right now __ is ...

Gtr. 4

mf let ring (clean tone) let ring

w/Rhy. Fill 1 A w/Rhy. Fig. 1 C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 F#5 G5 G7sus G5

soul. __ Yeah, __

let ring

Rhy. Fill 1 Gtrs. 1 & 2

T
A
B

Verse

F#5 G5 G7sus G5 N.C. C#5 D5 Dsus4 D5 C#5 D5 Dsus4 D5 N.C.

yeah, _____ yeah. I (1.) can't do this, _____ you can't _____ do that. They
 (2.) gave it all, _____ then you gave more. _____

F#5 G5 G7sus G5 F#5 G5 G7sus G5 w/Rhy. Fig. 2 C#5 D5 Dsus4 D5

feed us _____ lines _____ but I _____ won't act. _____ And all good _____ things _____ will come _____
 You know what _____ you came _____ here for. _____ You'll pay the cost, _____ like it's your

C#5 D5 Dsus4 D5 N.C. F#5 G5 G7sus G5 F#5 G5 G7sus G5

_____ to pass. _____ But the truth is _____ all _____ you have _____ to have. _____ And would you
 cross to bear. _____ Are we the ones _____ who put it there? And would you

Pre-chorus

A5 N.C. A5 A5 N.C. A5 A5 N.C. A5

lie for _____ it? Cry for _____ it? Die for _____ it?
 scheme for _____ it? Scream for _____ it? Bleed for _____ it?

Gtrs. 1 & 2

1/2 1/2 1/2

Chorus

N.C. D5 G5

Rhy. Fig. 3 Gtrs. 1 & 2

Would you? I _____ (1.,3.) be - lieve, _____ I _____
 Would you? I _____ (2.) be - lieve, _____ I _____

(Gtrs. 1 & 2 cont. in slashes) Rhy. Fig. 3A 8va

Gtr. 3 w/slide

1/2 14 15 14 12 10 12

D5 A G5 (end Rhy. Fig. 3) B5 A/B B5

be - lieve. With eve - ry breath that I breathe,
be - lieve. Be - lieve we're still worth the fight, you'll

(8va) (end Rhy. Fig. 3A)

14 15 14 12 10 12 14 10

G5 ⑥3fr. G G5 A5 ⑥3fr. G A5 G5 To Coda

you and me can turn a whis - per to a scream. I
see. There's hope for this world to - night. I

D5 G5 D5 w/Fill 1 (2nd time only) (end Rhy. Fig. 4) (Gtrs. 1 & 2 cont. in staff)

be - lieve, I be - lieve. You
be - lieve, I be - lieve. Yeah.

Rhy. Fig. 4A 8va steady gliss. w/flange effect

14 15 14 12 10 12 (12) 14 15 (15)

Fill 1 Gtr. 3

T
A
B 2/5

Guitar Solo

N.C.
8va
P.H.

loco

Gtrs. 1 & 2

P.H.
full

(10) (10) (10) (10) 8 10 6 7 8

P.H.

full

P.H. full

full

9 9 (9) 9 7 9 (9) 7 9 5 7 7 6 9 (9) 7

P.H.

3

full

P.H.

full

full

full

(9) 9 (9) 7 7 9 9 10 (10) 7 10 10 10

Pitch: B

Fdbk.

w/bar

5

Fdbk.

full

(10) (10) (10) (10) (10) (10) 8 10 8 7 8 9 (9) 7

w/Rhy. Fill 1 (Gtr. 3)

Don't

3

full

9 7 9 10 9 12 (12) 10 12 10 9 10 9 10 9 10 9

Bridge

B5

N.C. G5/F# G5

G5/F# G5

look up to ___ your mov - ie screens, ___ your rec - ords ___ or ___ your mag -

G5/F# G5

G5/F# G5

B5

A/B B5

A#5 B5

A/B B5

a - zines. Close ___ your eyes ___ and you will see, that

A5

N.C.

A5

G5

G5/F#

G5

D.S. al Coda

you are all ___ you re - ally need. ___ I ___

Chorus

Coda

w/Rhy. Figs. 3 & 3A (simile)

D5

G5

D5

A

G5

___ be - lieve, ___ I ___ be - lieve, ___ I ___

w/Rhy. Figs. 4 & 4A (simile)

w/Rhy. Fill 1

D5

G5

D5

___ be - lieve, ___ I be - lieve. ___

Outro

Repeat 8 times (ad lib vocal)

w/Rhy. Fig. 1 (simile)

w/Riff A (simile)

fade out

C#5 D5 Dsus4 D5

C#5 D5 Dsus4 D5

N.C. F#5 G5 G7sus G5

F#5 G5 G7sus G5 N.C.

(ad lib vocal)

Keep the Faith

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Introduction

Free time

Moderate Rock ♩ = 116

N.C.

G5 F5/G G5 (Bass) (Bass, drums, & piano)

Moth - er, moth-

vibe w/bar

Gr. 1 *p* < *mf* > *p* < *mf* > *p* *mf*

distortion

T 9 9 1 3

A 9 0

B

** Fade in rapidly and fade out gradually w/volume pedal or knob.

(G5) (Bb) (C) (G5)

- er, tell your chil - dren, that their time has just be - gun. I have suf -

(Bb) (C) (Eb) (F)

- fered for my an - ger, there are wars that can't be won. Fa-ther, fa -

w/Rhy. Fill 1 (2nd time)

w/Rhy. Fig. 4 (2nd time)

(Gm) (Bb) (C) (Gm)

- ther, please be - lieve me, I am lay - ing down my gun. I am

- by, when I hurt you, do you keep it all in - side? Do you tell _

Rhy. Fill 1

Gr. 1

T 9 9 9 X 9 X 9 X

A 9 9 9 X 9 X 9 X

B

Copyright © 1992 PolyGram International Publishing, Inc., Bon Jovi Publishing,
Aggressive Music, EMI April Music Inc. and Desmobile Music Co., Inc.
All Rights for Desmobile Music Co., Inc. Controlled and Administered by EMI April Music Inc.
International Copyright Secured All Rights Reserved

w/Rhy. Fill 1 (2nd time) (Gm) w/Rhy. Fig. 4 (2nd time) (Bb) (C)

bro - ken _____ like an ar - row. _____ For - give me. _____ For -
 _____ me all's for - giv - en? _____ Just hide be-hind _____ your pride, _____

Eb F w/Rhy. Fill 1 (2nd time) Gm w/Rhy. Fig. 4 (2nd time) (1st 2 bars) Bb

give your way - ward son. _____ Moth - er, moth -
 (Eve - ry - bod - y needs some - bod - y to love. _____ Eve -
 yeah. _____ Moth - er, Fa -
 (Eve - ry - bod - y needs some - bod - y to love. _____ Eve -

Rhy. Fig. 1

C Gm w/Rhy. Fig. 1 (1st 3 bars) (1st time) w/Rhy. Fill 1 (2nd time)

- er _____ Please _____ be-lieve. _____ me. _____
 - ry - bod - y needs some - bod - y to hate. _____ Eve - ry - bod - y's bitch - in' 'cause they
 - ther. _____ Please _____ be-lieve. _____ me. _____
 - ry - bod - y needs some - bod - y to hate. _____ Eve - ry - bod - y's bitch - in' 'cause the

(end Rhy. Fig. 1)

[illegible]

Chorus

w/Rhy. Fig. 2
G5

B \flat

F

C

To Coda ☼

— (Faith.) Don't you let your love turn to hate. _____ Now ___ we've got - ta keep the faith. _

— (Faith.) Don't you know it's nev-er too late. _____ Right now we've got - ta keep the faith. _

1. N.C.

Keep the faith. Keep the faith. Lord, we've got-ta keep the faith.

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M. *mp* *mf* (distortion)

B \flat C Gm

Tell me ba -

Rhy. Fig. 4 (end Rhy. Fig. 4)

2. w/Rhy. Fig. 2 G5

B \flat F C

(Faith.) Don't you let your love turn to hate. Lord you've got - ta keep the faith.

w/Rhy. Fig. 3 (3 1/2 times) N.C.

Keep the faith. Keep the faith. Oh, we've got - ta keep the faith. (The faith.)

Keep the faith. Keep the faith. Lord we've got - ta keep the faith. The faith.

Gr. 2

mp P.M. (clean tone) *mf* (distortion)

N.C. F F/E \flat F F5 E5/F

Ooh yeah. Ooh yeah. Yeah, yeah, yeah.

Guitar Solo

8va
P.H. loco

3

1/2

P.H.

The musical score is written for guitar on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of eighth and sixteenth notes, with some triplets. There are wavy lines above the staff indicating vibrato or a specific playing technique. The score is divided into three measures. The first measure ends with a double bar line. The second measure has a double bar line. The third measure has a double bar line. Below the staff, there are three measures of fingering numbers (1-5) corresponding to the notes. The first measure has fingering: 5, 3, 5, 4, 3, 1, 3, 1, 3, 4, 5, 3, 3, 5, 4. The second measure has fingering: 3, 5, 4, 3, 1, 3, 1, 3, 4, 5, 3, 5, 5, 3. The third measure has fingering: 3, 5, 7, 6, 7, 7, 6, 8, 8, 8, 6, 7. There are annotations: '*P.M.' (palm muting) under the first measure, 'Let ring...' under the second measure, and 'both notes vib. slightly' under the third measure. The title 'The Girl on the Train' is written at the bottom.

*P.M.

Let ring...

both notes vib. slightly

*slight palm muting

The Girl on the Train

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some measures containing triplets. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. It contains a bass line with numbers (8, 6, 7, 5, 3, 5, 5, 3, 5, 5, 3, 3, 15, 15, 15, 10, 10, 15, 15, 10, 15, 17, 15, 17, 10, 17, 15, 15, 15, 15, 15, 15) and some measures containing the word "full". There are also some wavy lines and a "1/4" note value indicated above the first measure of the bass line.

The musical score for "The Wind" by John Williams is presented in two staves. The top staff is for the piano, written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is for the double bass, written in bass clef. The piano part features a melodic line with various ornaments and dynamic markings, including "8va" (octave up), "loco" (local), and "full" (full sound). The double bass part provides a harmonic foundation with a series of chords and a melodic line. The score is divided into measures by vertical bar lines, and the key signature and time signature are clearly indicated at the beginning.

Bridge

Spoken: I've been

**pp* \curvearrowright *mf*

w/delay (8)

*fade in with volume pedal

w/Rhy. Fig. 3 (7 1/2 times) (play simile)

walk - in' in the foot - steps of so - ci - e - tie's lies. I don't like what I see no more. Some - times I

wish I _ was blind. Some - times I wait for - ev - er to stand out in the rain, So

Riff A (end Riff A)

w/delay

w/Riff A (5 times)

no - one sees me cry - in', try - in' to wash _ a - way _ this pain. Moth - er, Fa - ther, _ there's things _
(Eve - ry - bod - y needs Some -

_ I've done I can't e - rase. _ Eve - ry night we fall from grace. _
bod - y to love. _ Eve - ry - bod - y needs some - bod - y to hate. _ Eve -

Hard, with the world in your face. Try to hold on, —
 — ry - bod - y's bitch-in' cause they can't get e - nough. — Eve - ry - bod - y please, eve-

D.S. al Coda *Coda*
 w/Rhy. Fill 2 E_b F w/Rhy. Fig. 2 (1st 3 bars) $G5$ Bb

try — to hold on. — Try —
 ry - bod - y keep the faith. — (Faith. Keep the faith. — Keep the faith. —

Repeat 4x (ad lib. vocals)
 w/Riff A (twice) (3rd & 4th times only)

w/Rhy. Fill 3 E_b F $G5$

— to hold on. — Try — to hold on, yeah. Oh. —
 — Faith. — Keep the faith. —

Gr. 1

Bb $C5$ E_b $F5$ *Fade out*

Keep the faith. — Eve - ry - bod - y keep the faith. —

Rhy. Fill 2
 Gr. 1

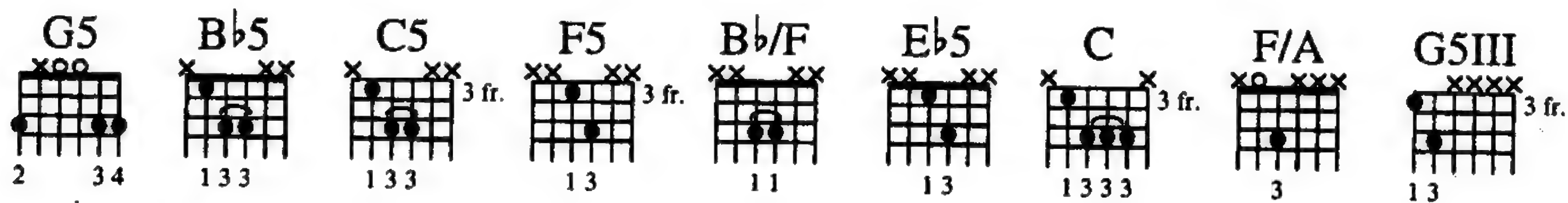
T A B

Rhy. Fill 3
 Gr. 1

T A B

I'll Sleep When I'm Dead

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child



Moderate Rock ♩ = 120

Introduction

N.C.

(Drums)

2

C5 Csus4 Bb5/C

C5 C

Gtr. 1

mp *mf* (distortion)

P.M. -----
let ring -----

C5Bb5/CC5 Bb5/C C N.C.

F

C

N.C. C5

N.C. Bb5

C5 N.C. Bb5

C5 N.C.

1. Hey, hey, hey. _

P.M. let c ring ----

P.M.

P.M. P.M.

Copyright © 1992 PolyGram International Publishing, Inc., Bon Jovi Publishing,
Aggressive Music, EMI April Music Inc. and Desmobile Music Co., Inc.
All Rights for Desmobile Music Co., Inc. Controlled and Administered by EMI April Music Inc.
International Copyright Secured All Rights Reserved

Bb5 C5 F C N.C. Bb5/C N.C. Bb5 N.C. Bb5 C5 N.C. Bb5 C5 N.C. Bb5

Yeah, yeah, yeah. — Sev -
2. Al - right. Lis - ten up. So you're

P.M. P.M. P.M. P.M.

Verse

w/Rhy. Fig. 1 (1 3/4 times) (2nd time only)

C5 N.C. Bb5 C5 N.C.

- en days of Sat - ur - day is all that I need. — Got — no use for Sun - day 'cause I
look - ing for some ac - tion, I got eve - ry - thing you need. Bet - ter keep your mo - tor run - ning ba - by,

Gtr. 1 & 2 Gtr. 1

Rhy. Fig. 1

Gtr. 1

P.M. P.M. P.M.

T
A
B

C F C F B \flat 5 C5 N.C. B \flat 5

don't rest in peace. I don't need Mon-days or the rest of the week. I spend a
I was built for speed. This ain't no slum-ber par-ty, got no time for catch-ing z's. If they'll

P.M.

w/Rhy. Fill 1 (2nd time only)

C5 C N.C. C5 G5

lot of time in bed but ba-by I don't like to sleep, no.
say that that ain't health-y, well then liv-ing's a dis-ease. (cont. in slashes)

P.M. *mp* *mf*

(end Rhy. Fig. 2)

Pre - Chorus

G5 (5) 2fr. (4) open 2fr. w/Rhy. Fig. 2 (twice) N.C. G5

Rhy. Fig. 2

I won't lie to you. I'm nev-er gon-na cry to you.
Nev-er gon-na die ba-by. Come on let-me drive you cra-zy.

N.C. G5 G5 B \flat 5

I'll 'prob-ly drive you wild eight days a week. Un-til I'm
We'll make eve-ry night an-oth-er New Year's Eve. Un-til I'm

Rhy. Fill 1 Gtr. 1

1/4

T
A
B



Chorus

Rhy. Fig. 3

C5

F5

C5

F5

Bb5/F

F5

Eb5

Bb5

1,2,3. six feet __ un - der, ba - by I don't need a bed. Gon - na live when I'm a - live, I'll sleep __

(end Rhy. Fig. 3)

C

Bb5/F

C

C5

w/Rhy. Fig. 3

F5

C5

when I'm dead. Till they roll me o - ver, and lay my bones to rest, gon - na

1, 3.

To Coda

2.

w/Rhy. Fill 2

F5

Bb5/F

F5

Eb5

Bb5

C

Bb5/F

C

C5

Bb5

C

C

Bb5

live while I'm a - live I'll sleep __ when I'm dead, yeah. __ when I'm dead. Sleep __

3. I

C

Bb5/F

F5

Bb5/F

F5

Eb5

Bb5

__ when I'm dead. Gon - na live while I'm a - live, I'll sleep __ when I'm dead.

full

Rhy. Fill 2

Gr. 1

Tablature for guitar (Gr. 1) showing fret numbers and string positions.

(Bb5)

Rhy. Fig. 4

[illegible]

Bb5
 F/A
 G5III
 P.M.
 slight dive w/bar
 full full 1/2
 slight P.M.

B \flat 5 C5 Breakdown F C B \flat 5

Sev - en days of Sat - ur - day is all that I need. ___ Got ___

Gtr. 1

1/2 1/4 1/4

w/Fill 1 C5 B \flat 5 N.C. B \flat 5/C C5

___ no use for Sun - day 'cause I don't rest in peace. ___ I ___ was born to live, you know I

C F (B5) F B \flat C5 N.C. C5 D.S. al Coda

was - n't born to die. But if they par - ty down in heav - en I'll be sure to be on time. Un - til I'm

mp *mf*

Fill 1 Gtr. 2

T
A
B

1/4

Coda

Chorus



w/Rhy. Fig. 3 (1 3/4 times) (play simile)

C5

F5

C5

F5

B \flat 5/F F5E \flat 5 B \flat 5

feel like I'm ex-plod-ing go-ing out of my head. ___ Gon-na live while I'm a-live, I'll sleep _

C

B \flat 5/F C

C5

C5

F5

C5



___ when I'm dead. Till I'm six feet un-der, they lay my bones to rest. Gon-na

w/Rhy. Fill 2

F5

B \flat 5/F F5E \flat 5 B \flat 5

C

B \flat 5/F CB \flat 5

C

B \flat /C

C

B \flat 5

live while I'm a-live, I'll sleep ___ when I'm ___ dead. Sleep ___ when I'm dead. Sleep _

C

B \flat /C

F5

B \flat 5/F

F5

E \flat B \flat 5

C5

B \flat 5

___ when I'm dead. Gon-na live while I'm a-live, I'll sleep ___ when I'm dead.

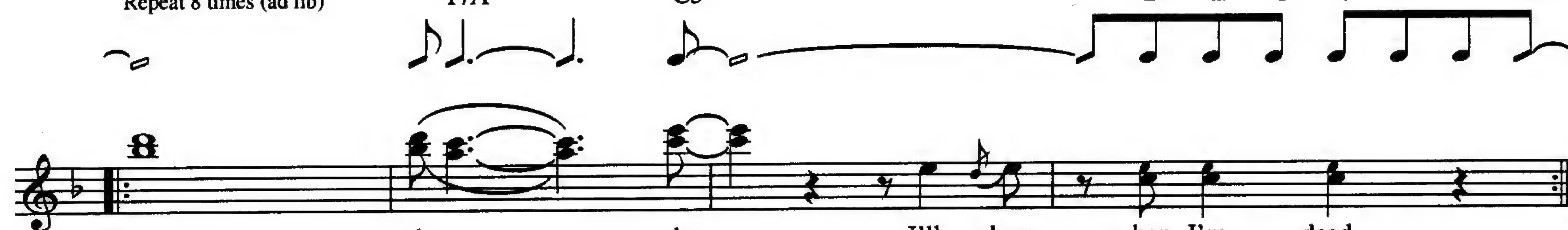
Fade out

Outro

Repeat 8 times (ad lib)

F/A

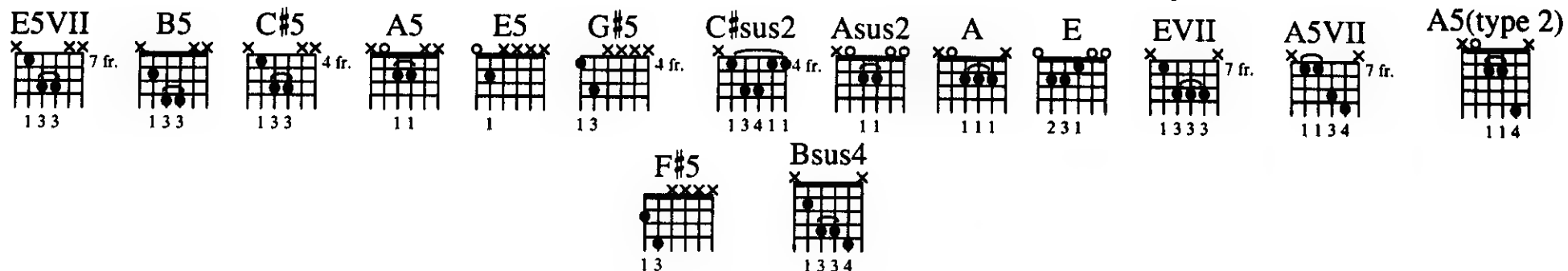
C5

 (5)5fr. 7fr. (4)5fr. (3)5fr. (4)5fr. (5)7fr.
 D E G C G E B \flat 5


Ooh, ooh, ___ ooh. ___ I'll sleep when I'm dead.

In These Arms

Words and Music by Jon Bon Jovi, Richie Sambora and David Bryan



Moderate Rock ♩ = 120

Introduction

E **Asus2**

Gtr. 1

mf (clean tone)
w/vibrato effect

E **Asus2**

E **Asus2**

Rhy. Fig. 1

(vibrate effect off)

Let ring -----

E **Asus2**

1. You want com-
2. Ba - by I
(end Rhy Fig. 1)

Copyright © 1992 PolyGram International Publishing, Inc., Bon Jovi Publishing,
Aggressive Music, EMI April Music Inc. and Moon Junction Music
All Rights for Moon Junction Music Controlled and Administered by EMI April Music Inc.
International Copyright Secured All Rights Reserved

Verse

w/Rhy. Fig. 1

E

Asus2

mit - ment, ___ and take a look in - to ___ these eyes. ___ They burn with
want you ___ like the ros - es want ___ the rain. ___ You know I

fire, yeah, ___ un - til ___ the end ___ of time. ___ And I would do
need you ___ like a po - et needs ___ the pain. ___ And I would give

Pre-chorus

C#sus2

3

w/Rhy. Fill 1

A

w/Rhy. Fill 2

Bsus2

an - y - thing. I'd beg, ___ I'd steal, I'd ___ die, to have you in these arms ___ to - night. ___
an - y - thing. My blood, ___ my love, my ___ life, If you were in these arms ___ to - night. ___

(Gtr. 1 out 2nd time)

(Gtr. 1 out 2nd time)

Rhy. Fill 1

Gtr. 2

f (dist.) P.M. Let ring - - - - -

6 6 6 6 6 6 2 2 4 4 4 4 4 4 4 4
4 4 4 4 4 4 0 0 2 2 2 2 2 2 2 2

Rhy. Fill 2

Gtr. 3

1/4 4 2

Chorus
w/Fill 1 (3rd time only)

Rhy. Fig. 2A
Gtr. 3
f (dist.)

E5VII
P.M.

B5
P.M.

C#5
P.M.

A5
P.M.

(end Rhy. Fig. 2A)

Rhy. Fig. 2
Gtr. 2

E5VII
P.M.

C#5
P.M.

B5

A5
P.M.

w/Rhy. Figs. 2 & 2A
w/Fill 2 (3rd time only)

Fill 1

Fill 2

Gtr. 4

full

full

full

To Coda \oplus

Gtr. 3 E5 G#5 B5 $\textcircled{5}$ open A A5 $\textcircled{5}$ open A A5 (Gtr. 3 cont. in staff)

P.M. P.M. P.M. P.M.

And love you till the end of time, if you were in these arms

Gtr. 1 *mf* Let ring- Let ring- Let ring- Let ring- Let ring-

1. Verse w/Rhy. Fig. 1 (3 times) E Asus2

to - night. Oh, yeah. We stare at

Gtr. 3 full full

E 3 Asus2 3

the sun, and we made a prom - ise. A prom-ise this

E 3 Asus2 $\textcircled{6}$ 7 fr. B P.M.

world would nev - er blind us. And these were our

8va harm. harm. w/bar vib. w/bar

+ 1/2 + 1/2 -1

Pre-chorus

C#sus2 C#5 P.M. C#sus2 A5 Asus2 A5

— words. — Our words were our — songs. Our songs are our

C#sus2

C#5

P.M.

P.M.

P.M.

A

w/Rhy. Fill 2
B5

prayers. These prayers keep me strong, and I still be - lieve. — If you were in these arms —

2.

Gtrs. 1 & 3

E

Gtrs. 2 & 3

EVII

E5VII

A5VII

EVII

Bridge

B5

P.M.

— to - night. — Your clothes are still scat - tered all

⑥ 2 fr.

F#

4 fr.

G#

A5(type 2)

A5

P.M.

P.M.

o - ver our room. This whole place still smells like your cheap per - fume.

B5

⑥ 2 fr.

F#

4 fr.

G#

A5

P.M.

P.M.

Asus2

Eve- ry-thing here re - minds me of you. There's noth - ing I — would - n't do. —

Gtr. 4

f
(distortion)

9 11 9

Guitar Solo

E B5 C#5 A5

P.M. P.M. P.M.

full full full 1/4 1/2 1/2

9 11 11 (11) 9 11 9 12 9 11 9 12 9 11 11 (11) 9 9 11 14 12 12

E B5 F#5 G# A5

P.M. P.M. P.M.

⑥ 4 fr.

And these were our _

8va loco

full full 1 2 full

14 14 (14) 12 14 14 (14) (14) 12 9 12 9 12 12 12 9 12 9 11 9 12 9 11 9 11 9 11 9 11 9 11 9

Interlude

B5 Bsus4

B5

D.S. al Coda

⑥ 4 fr. 2 fr.

G# F#

words, they keep me strong, _ ba - by. _

full full full full

11 12 12 (12) 12 12 12 (9) 11 (11)

Outro

Repeat 3x (ad lib. vocal)
w/Fill 3(3rd time)

w/Fill 4(2nd time)

(end Rhy. Fig. 3)

Coda

Rhy. Fig. 3
Gtrs. 2 & 3

E5VII B5 C#5 A B C# E F# E

P.M. - - P.M. - - P.M. - - P.M.

2 fr. 4 fr. ④ 2fr. 4 fr. 1/2 2 fr.

to - night. If you were in these arms.

E5VII

B5

C#5

A5

Ba - by. Like the

Repeat 3x (ad lib. vocal & Gtr. fills)
w/Rhy. Fig. 3

E5

B5/E

C#5

N.C.

fade out

ros - es need the rain. Like the sea - sons need to change. Like the....

Fill 3

Gtr. 4

8va P.H.

P.H.

full

11 (11) 9 11 12 12 12 12 12 12 (12) 10

Fill 4

15ma harm.

loco

Gtr. 4 harm.

w/bar

+1

5 (5) (5) 6

Verse

Sit-ting __ here __ wast-ed and wound-ed at this old __ pi - a - no. Try - ing

hard to cap-ture the mo - ment this morn-ing I __ don't __ know. __ 'Cause a

Pre - Chorus

Am B \flat F

bot - tle of vod - ka's still lodged __ in my head, __ and some blonde __ gave __ me night - mares,

Rhy. Fig. 1
Gtr. 2

let ring ----- let ring ----- let ring -----

mf (clean tone)

Fsus4 F B \flat B \flat sus4 B \flat

think that she's still in my __ bed. As I __ dream a - bout __ mov - ies they

(end Rhy. Fig. 1)

let ring ----- let ring -----

C F

won't make of me when I'm __ dead. With an

let ring -----

Verse
N.C.

w/Fill 1 (2nd time only)

1. i - ron clad _ fist, I wake up and French kiss the morn- ing.
2. so far a - way, each step that I take's on my way home.

Gtr. 1

13 15 13 15 13 10-12 8-10

While some march - ing band keeps its own _ beat in my _ head while we're
A king's ran - som in dimes, I'd give each night to see through this

12-14 10-12 1

Pre - Chorus
w/Rhy. Fig. 1
Am

w/Fill 2 (2nd time only)

talk - ing. _ A - bout _ all of the things that I _
pay - phone. Still I run out of time it's

Rake

full

Rake

15 (15) 13 15 13 15

Fill 1

Rake

Gtr. 1

Rake

10 13 10 13 12 10 10 12 (12) 10 8

Fill 2

Gtr. 1

13 10 13 12 10 10 8 10 8 10 7

B \flat F F $\text{sus}4$ F B \flat B \flat $\text{sus}4$ B \flat

long _ to be - lieve _ a - bout love, _ the truth, what you mean _ to me. And the truth is,
hard to get through, till the bird on the wire flies me back to you. I'll just close my eyes,

B \flat 5 C5 F5 N.C.

ba - by _ you're all that I _ need. } I want to
and whis - per, ba - by _ blind love is _ true. }

f

Chorus
w/Fill 3 (4th time only)

D5 C5 B \flat 5 F5 N.C.

lay _ you down on a bed of ros - es, _ for to-night. _

P.M. - 1 1/2 1/2

D5 C/E B \flat /F F5 N.C.

_ I _ sleep on a bed of nails. _ Oh, I want to

P.M. - 1

* Bass plays E * Bass plays F

Fill 3

Gr. 1

T 15

A

B

To Coda ⊕
To Coda II ⊕ ⊕

B♭ F5 B♭ F5

be just as close as the Ho - ly Ghost is, and

let ring let ring let ring let ring

1. N.C.

lay you down on a bed of ros - es.

2. N.C.

Well I'm lay you down on a bed of

P.M.

Bridge
B♭5 C5

ros - es. Well this ho - tel bar hang - o - ver whis - key's gone dry. The bar

F5 N.C. Bb5

keep - er's wig's crook - ed and she's giv - ing me the eye. ____ Well I might have _ said yeah,

let ring -----

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat. It contains the lyrics "keep - er's wig's crook - ed and she's giv - ing me the eye. ____ Well I might have _ said yeah,". The guitar line is in bass clef and contains fret numbers: 10, 8, 10, 8, 1, 1, 3, 5, 1, 3, 3, 1.

N.C. C5 N.C.

but I ____ laughed so hard I think I ____ died. Ooh yeah.

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one flat. It contains the lyrics "but I ____ laughed so hard I think I ____ died. Ooh yeah.". The guitar line is in bass clef and contains fret numbers: 1, 1, 1, 1, 5, 3, 1, 1, 3, 1, 0, 0, 5, 3.

Guitar Solo

P.H. 8va loco

P.H. 1/2

The third system of music features a guitar solo. It includes a vocal line with a wavy line indicating a high note. The guitar line is in bass clef and contains fret numbers: 5, 3, 5, 5, 3, 5, 3, 5. There are also wavy lines indicating high notes and a "loco" section.

full full full full

The fourth system of music features a guitar solo. It includes a vocal line with a wavy line indicating a high note. The guitar line is in bass clef and contains fret numbers: 5, 13, (13), 10, 13, 13, 13, 0, 13. There are also wavy lines indicating high notes and a "full" section.

8va

full full full

The fifth system of music features a guitar solo. It includes a vocal line with a wavy line indicating a high note. The guitar line is in bass clef and contains fret numbers: (13), 13, 12, 13, 10, 12, 10, 10, 13, 10, 13, (13), 13, 13, 13, 15, 15, 15, (15), 13. There are also wavy lines indicating high notes and a "full" section.

8va loco Rake

Verse

Now as you close your eyes, _ know I'll be think- ing a - bout you.

While my mis - tress, she calls _ me to stand in her spot - light _

_ a - gain. To - night, I won't be a - lone, _ you

know that don't _ mean I'm not lone - ly I've got

D5 * C/E * B \flat /F N.C. D.S. al Coda

noth- ing to prove for it's you that I'd die _ to de - fend. I want to

* Bass plays E * Bass plays F

Coda

N.C.

lay you _____ down.

8va

full

full

3

5 7 8 12 14 13 15 13 15 15 (15) 13

D.S.S. al Coda II

I want to

full

15 15 (15)

Coda II

N.C.

lay you _____ down

5 7 8

ritard

on a bed _____ of ros - es. _____

10

F G F G

say you were my ba - by? Would you al - ways be my friend? Was your
wake up in the mid - dle of the night just to see if you need me. Tell me there's no

w/Fill 1 F D5 Csus2 G5 (Gtr. 2 out)

w/Rhy. Fill 1 G5 A5 G5 A5 G5 A5 N.C.

moth - er, Could I teach you what's right? _ Could I
oth - er, to who you tell - ing your se - crets. P.H. Would you

Rhy. Fig. 1

Gtr. 1 P.M. P.M. P.M. P.H.

Pitch: C#

F5 G5 F5 G5 N.C. F5 w/Fill 2 D5 Csus2 G5

tell you sto - ries, may - be tuck you in, _ and kiss you sweet good - night? _ Oh. _
tell me 'bout the boys you've been bring - ing home to meet me? Oh. _
(end Rhy. Fig. 1)

(Gtr. 1 cont. in slashes)

Fill 1 Gtr. 4

f (distortion)

full full full full full

T A B

Fill 2 Gtr. 4

P.H. P.H. P.H. P.H. P.H. P.H. P.H.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

P.H. P.H. P.H. P.H. P.H. P.H. P.H.

T A B

Rhy. Fill 1 Gtr. 1

P.M. 1/4 1/2 1/2 P.M.

T A B

Pre-chorus

Rhy. Fig. 2
Gtr. 1

A5 G5III F5 G5III P.M.

Tell me what I've got to do _____ to make my life mean more to you. _

Rhy. Fig. 2A

let ring ----- let ring ----- let ring ----- let ring -----

Gtr. 3 *mf* (clean tone)

A5 G5III (end Rhy. Fig. 2)

1. F5 D5 Csus2 G5

I could get so close it's true. If I was _____ your moth - er, _____

(end Rhy. Fig. 2A)

let ring ----- let ring -----

2. F5 D5 Csus2 G5 A5 G5

w/Rhy. Fig. 2 & 2A

true. _____ If I was your. _____ Tell me who I've got to be _

F5 G5 A5 G5

_____ to make you a part _____ of me. _____ No one else you'd ev - er

Chorus

F5 w/Rhy. Fill 2 G5 A5 Rhy. Fig. 3 G5III

need, if I was your _____ moth - er. Moth - er.

F5 C5 G5III A5 G5III F5 D5 Csus2 G/B (end Rhy. Fig. 3)

If I was your moth - er. Moth - er. _____

Guitar solo
G5 A5 G5 A5
w/Rhy. Fig. 1 (twice) (play simile)

P.H. P.H. 1/2 P.H. 15ma. P.H.

F5 G5 F5 G5 Pitch: C# F5 Pitch: G Csus2 G5

loco 5 P.M. P.H. 1/2 full

Pitch: Db

Rhy. Fill 2 Gtr. 1

P.M. P.M.

Gtr. 2

let ring

G5 A5 G5 A5 G5 A5 G5 A5

P.H. P.H. P.H. P.H. P.M. P.M. P.M.

P.M. P.H. P.H. P.H.

5 7 7 7 4 5 7 5 4 7 7 9 10 9 9 9 10 8 7 10

F5 G5 F5 G5 F5 D5 Csus2 G5

8va

full

Gr. 4

(10) x 10 18 17 15 17 18 15 17 19 17 15 17 10 20 22 20 17 19 20 17 18 15 17 10 15 17 15 16 17 14 16 17 17

Bridge

(F) (G) (Am) (Bb)

love is blood you're nev-er on trial. It don't get deep-er than a moth-er and child. Oh

19

(F/C) C5

ba - by, I got - ta get that close to you.

loco Gtr. 1

P.M.

mp f

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Pre-chorus

D5V

C5

Bb5

C5

P.M.

P.M.

1. Tell me what I've got to do _____ to make my life mean more to you. _
2. Tell me who I got to be _____ to make you a part _____ of me. _

let ring _____ let ring _____ let ring _____ let ring _____

1.

D5V

C5

Bb5

(4) open D

G5III

(4) open D

F5III

(4) open D

C5

P.M.

P.M.

P.M.

I could get so close it's true, _____ if I _____ was yours.

let ring _____ let ring _____

2.

D5V

E5

F5VIII

G5X

P.M.

P.M.

P.M.

P.M.

There's no one else you'd ev - er need, _____ if I was _____ your _____

let ring _____ let ring _____ let ring _____ let ring _____

Chorus

Repeat 4 time (ad lib. vocal)

w/Rhy. Fig. 3 (play simile)

A5

G5

F5

C5

G5

A5

G5

F5

D5

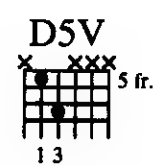
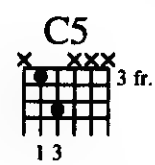
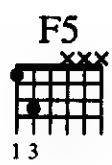
Csus2 G/B

Fade out

moth - er. Moth - er. If I was your moth - er. Moth - er. Yeah.

Dry County

Words and Music by Jon Bon Jovi



Free time Introduction

Keyboard plays Dm9 w/string patch
N.C.
(27 seconds)
* Gtr. 1 *tr*

Slowly ♩=80
w/Piano

tr
mp (clean tone w/chorus)

5

1/2

7 5

(5 7) 5

* Use single coil pickup to achieve stratocaster-like tone.

Dm C Am Bb Dm C Am

1/2 full full

(5) (5) (7) 5 7 5 5 6 7 7 7 7 5 (5) (7) (6) 5 (6)

Verse

Bb Dm C Am Bb

'Cross the bor - der they turn wa - ter in - to wine. __

1/2 1/4

(6) (6) 5 3 5 3 2 3

Dm C G Dm Dm C

Some say it's the dev-il's blood __ they're squeez-ing from _the vine. __ Some say it's a sav - ior in these

Am B \flat Dm C G

hard and des-perate times. You see it helps __ me to for-get that we're just born _____

Dm C Am B \flat

to die. (1.) _____
(2.) - live. Not this time

Dm C Am B \flat D5

I came here like so man-y did __ to
In the bless-ed name of Je-sus, I

(2nd time play simile)

let ring _____

1/2 full 1/2 full 1 1/2 1/4

(5) (5) 7 6 6 5 6 6 8 9 9 5 7 7

* w/pick and fingers

Am N.C. D5 G D5 N.C.

find a bet-ter life. ____ To find my piece of eas - y street, and fi-nally be __ a - live. ____ I know
heard a Preach-er say, ____ we are all God's chil-dren. That he'd be back, back some day.

let ring _____

1/4

9 5 (5) 5 7 7 (7) (7) 4 5 5 7 5 9 5 9

D5 Am N.C. D5

noth - ing good _ comes eas-y, all good things take some time. I made my bed I'll lie in it, to
Hoped that he knew some things as he drank that cup of wine. ____ I did - n't have too good a feel - ing as I

let ring _____ let ring _____

5 7 7 5 9 9 5 (5) 5 7 7 7

w/Rhy. Fill 1 (2nd time)
G

Bridge
F#sus2

Bb#sus2

die in it's the crime. You can't help but prosper where the streets are paved with gold. They say the
head out to the night. I cursed the sky to open. I begged the clouds for rain.

Rhy. Fig. A

mf let ring

C

C(add9)

Dm

Dm(add9)

oil wells ran deep - er here than an - y - bod - y's known. Now I
Prayed all night for wa - ter for this burn - ing in my veins. It was

(end Rhy. Fig. A)

let ring

w/Rhy. Fig. A
F#sus2

Bb#sus2

packed up on my wife and kid, and left them both back home. To see there's
like my soul's on fire, and I had to watch the flames. When my

C

C(add9)

w/Rhy. Fill 2

Bb5

(5) 1fr. open (6) 3fr. 1fr.
Bb A G F

Pre-chorus

(4) open
D5 D

(4) open
D5 D

Gtr. 2

mp

(distortion)

P.M.

P.M.

noth- ing in this pay- dirt, the ghosts are all I know. Now the oil's gone, and the
dreams went up in ash - es, and my fu - ture flew a - way.

Rhy. Fill 1 Gtr. 1

mp dive w/bar

T
A
B

Rhy. Fill 2 Gtr. 1

mf let ring

T
A
B

D5 ^{(5) 3fr.} C P.M. _____
 D5 ^{(5) 3fr.} C P.M. _____
 D5 ^{(5) 2fr.} B P.M. _____
 D5 ^{(5) 2fr.} B P.M. _____
 D5 ^{(5) 3fr.} C P.M. _____
 D5/C ^{(6) 3fr.} G

mon-ey's gone. ___ All the jobs are gone, ___ still we're hang-in' on. ___ Down in

Chorus

F5
 Rhy. Fig. 1 P.M. _____
^{(6) 3fr. 5fr.} G A ^{(5) 3fr.} C
 C5 P.M. _____
 B5

Dry Coun - ty they're swim-ming in ___ the sand. ___ Pray - ing for _

B^b5 P.M. _____
^{(6) 3fr.} G ^{(5) 5fr.} D ^{(4) 5fr.} G ^{(5) 5fr.} D B^b5 ^{(6) 3fr.} G F5 N.C.
 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (1st 2 bars)

___ some ho - ly wa - ter to wash the sins from off our hands _ in Dry Coun - ty. The

C5 B5 B^b5 P.M. _____
 w/Fill 1 (1st time only)
 w/Fill 2 (2nd time only)
 w/Fill 3 (3rd time only)

prom - ise has ___ run dry. Where ___ no - bod - y cries. ___ No-one's get-ting out of here ___ a -

To Coda ⊕

Fill 1

Gtr. 1 *mp*

T A B 7 5

Fill 2

Gtr. 2 let ring _____ Gtr. 3

T A B 1 3 3 3 3 3 3 10 1/10 12

Fill 3

Gtr. 2

T A B 3 1

Guitar Solo
w/Rhy. Fig. 1 (1 3/4 times)

F5

C5

[illegible]

B65

B65

Bb

C

full

w/Rhy. Fill 3

Am B \flat Am B \flat Am B \flat C

(8va)

mf

full

1/2

full

13 15 (15) 13 13 15 13 12 12 10 12 (12) 12 10 13 13 15 15 (15)

Double time ♩=160

Interlude

repeat 8 times
w/Fill 4 (4th, 6th, & 8th times)
w/Fill 5 (5th & 7th times)
w/Rhy. Fig. 2 (7th time and play 1st 2 bars 8th time)

1.,2.,3.,4.,5.,6.,7.

(8va) Dm C/D

play 1st time only

13 15 13 15

loco

Gtr. 1 let ring

13 15 13 15 12 15 14 13 15 12 12 15 12 13 12 19 10 13

8. N.C.

(Gtr. 1 out)

10 13 10 13 12 13 5 6 7 3 5 5 1 3 3 2 0 3 2 0

Fill 4

rake

mf (clean tone)

Gtr. 4

rake full

T A B

Fill 5

rake

mf (clean tone)

Gtr. 4

rake full

T A B

Rhy. Fig. 2

8va

Gtr. 4 let ring

T A B

19 19 22 22 22 19 22 19 22 19 22 20 22 20 22 20 22 17 20 17 20 17 20 17 20

C5

A5 Bb5

8va

D5v

(8va)

C5 A5

(8va)

loco

G5 Bb5

Slowly ♩=80

Riff A

Gtr. 1

mp

w/Rhy. Fill 4
w/Riff A (twice) (play simile)

(8va) G5 Bb5

Outro

Dm

C

Am

Bb

(2nd time ad lib.)

mf

full

full

full

1/2

15 15 (15) 13

10 13 (13) 12

Dm

C

Am

Bb

rake

full

1/2

rake

1/2

(12) (12) 10

13

12 10 12 12 (12) 10 12

Dm

C

Am

Bb

rake

1/2

1/2

full

rake

1/2

(12) 10 12 (12) 10 12 10 13

15 (15) 13 15 10 12

Dm

C

Am

Bb

fade out

1/2

1/2

full

full

1 1/2

full

(12) 12 (12) 10 13 13 12 15

(15) (15) 15 (15) 13 15 13

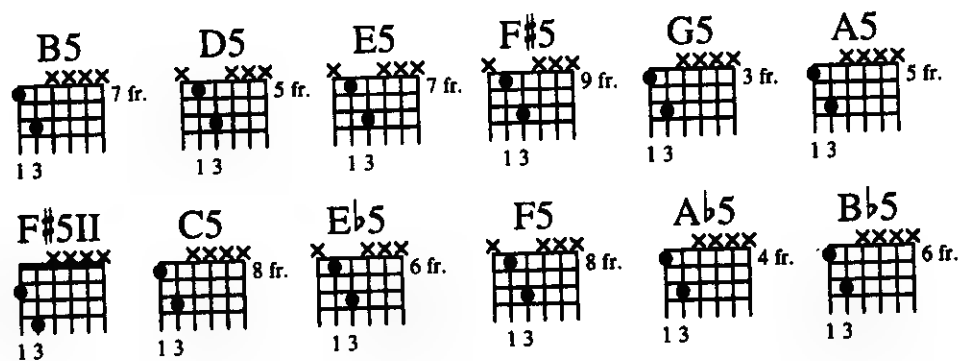
Rhy. Fill 4

Gtr. 2



Woman In Love

Words and Music by Jon Bon Jovi



Moderately Fast Rock ♩ = 125
Introduction

Gtr. 1 B5 N.C. B5 A5/B

mf (distortion) P.M. P.M.

Gtr. 2 (Riff A)

mf (distortion)

TAB notation for Gtr. 1 and Gtr. 2.

Riff B

Gtr. 3 (clean) *mf*

* ③ 2fr. A 4fr. B ⑤ 2fr. B ② 2fr. C# 5fr. E 4fr. D# ③ 2fr. A

Wom - an in

Gtr. 1

1/2 let ring ---- 1/2 P.M. 1/2

TAB notation for Gtr. 1.

* Use single-coil pick up to achieve stratocaster like tone with chorus & delay
(end Riff A)

TAB notation for the final guitar part.

4fr. B ⑤ 2fr. B ② 2fr. C# 5fr. E 4fr. D# Verse ⑤ open 2fr. A B (end Riff B) (Gtr. 3 out) P.M.

love. _____ Well call it so - cial com - men - tar - y, or
Just a dirt - y dog, I'm

----- 1/2 P.M. 1/2 P.M.

open A 2fr. B P.M.

just what my eyes see. Seems that there's more pret - ty wom - en than there are
scratch - ing with the fleas. I've been wak - ing up your neigh - bors and bark -

1/2 P.M. P.M. -----

open A ⑥ 3fr. G ⑤ 5fr. D 4fr. C# 2fr. B open A

fish in the sea. _____
(We get e - nough. _____) Ooh, _____ wom - an in _____
ing up your tree. I went down to the shop - ping mall to get her off my mind. it's like

1/2 P.M. P.M. ----- 1/2 P.M.

A5 N.C. A5 w/Rhy. Fill 2 N.C. D#B D5/B A5/B B5 A5/B B5 w/Rhy. Fill 1 (1st 2 bars) (2nd time only)

I love em'. Oh, _____ the wom - an in _____ love.

Turn on tel - e - vis - ion I looked up on the screen. I saw hun - dred pret - ty girls sing this

P.M. P.M.

1/2

N.C. A5/B E5 Pre-Chorus D5/E E5 D5/E E5 D5/E

I want some } silk stock - ings, smooth talk - ing lip - stick and curls. _____ I want a
song on M - T - V. I need some }

P.M. P.M.

1/2

B5 A5/B B5 A5/B B5 A5/B B5 E5

wom - an (Wom - an _____) more than a girl. Got me some lip lock - ing, cool walk - ing,

P.M. P.M. P.M. P.M.

Rhy. Fill 2 Gtr. 3

T
A
B

2 4 4 2 2 2 2 5 4

D5/E N.C. F#5 F# F#5 N.C. A5

dia - monds and pearls. _ I'll wrap em' all up, and give em' the world. _ Oh there ain't _

(Gtr. 1 cont. in slashes)

P.M. P.M. P.M. P.M.

Chorus

Rhy. Fig. 2 Gtr. 1 B5 D5 E5 F#5

_ no wom - an like a wom - an in love. Ain't _ noth - ing she can't _

(end Rhy. Fig. 2)

⑤ 9fr. 7fr. 5fr. 7fr. 5fr. ⑥ 7fr. F# E D E D B B5

w/Rhy. Fig. 2

rise a - bove. She can part _ the wa - ter when the seas get - ting rough. _ Ain't _

F#5 w/Fill 1 (2nd time) N.C. B5

1. w/Riff A N.C.

_ no wom - an like a wom - an. Wom - an in love. 2. Ain't _

Gtr. 4

mf (distortion) full full 1/2

Fill 1

Gtr. 4

T A B

12

w/Rhy. Fill 2

2.
w/Rhy. Fig. 2 (1 3/4 times)

B5

D5

E5

If lust is _____ no se-cret to a wom-an in love. You think you _____

* continued from Fill 1

F#5

N.C.

B5

_____ can live with-out em' but you're ask-ing too much. See I've _____

D5

E5

F#5

slept with ro-mance, I've danced with lust. And there ain't _____ no wom-an like a _____

Chorus

w/Riff C (2nd time)

Rhy.
Fig. 3
Gtr. 1

C5 Eb5 F5

no wom - an like a wom - an in love. Ain't
no se - cret to a wom - an in love. You think you

(end Rhy. Fig. 3)

(5) 10fr. 8fr. 6fr. 8fr. 6fr. (6) 8fr. Eb5
G F Eb F Eb C C5 w/Rhy. Fig. 3

noth - ing she can't rise a - bove. She can part the wa - ters when the
can live with out em' but you're ask - ing too much. See, I've slept with ro - monce, and

w/Fill 2 (1st time)
w/Rhy. Fill 4 (2nd time)

F5 N.C. C5

seas get - ting rough. Ain't no wom - an like a wom - an in love. There ain't
danced with lust. And there ain't no wom - an like a wom - an in love. Oh yeah.

Ab5 (5) 10fr. 8fr. 6fr. 8fr. 6fr. (6) 8fr. 6fr. Bb5 C5
G F Eb F Eb C Bb Bb5 C5

P.M.

I need a wom - an.

Riff C Gtr. 4

T (13) 11 10 12 12 10 8 10 8 13
A
B 10

* continued from Fill 2

Fill 2 Gtr. 4

T 13
A
B

Rhy. Fill 4 Gtr. 1

T
A
B (10) 10 8 6 8 6 8 4

Fear

Words and Music by Jon Bon Jovi

Moderately Fast Rock ♩ = 132

Introduction

(Bass, drums, sirens and random voices)

N.C.

7

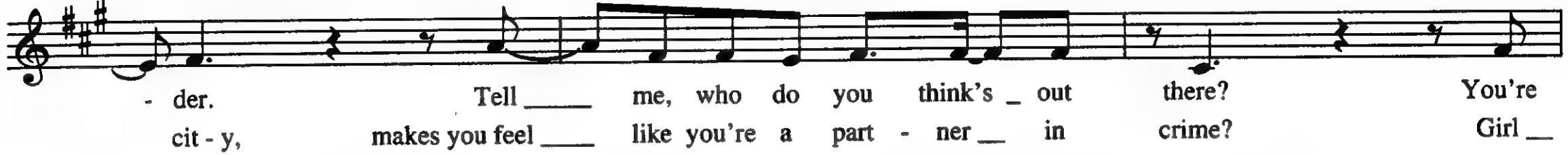


Verse

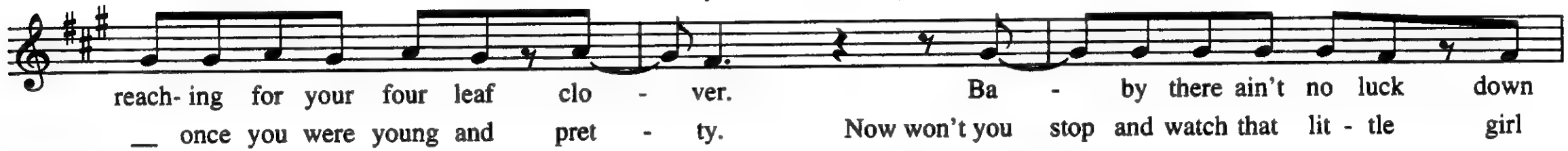
1. I see you look - ing o - ver your shoul -
2. Run - ning with the rats in this

w/Rhy. Fill 1 (2nd time only)

w/Rhy. Fill 2 (2nd time only)



w/Rhy. Fill 1 (2nd time only)



w/Rhy. Fill 3 (2nd time only)

A5

E5

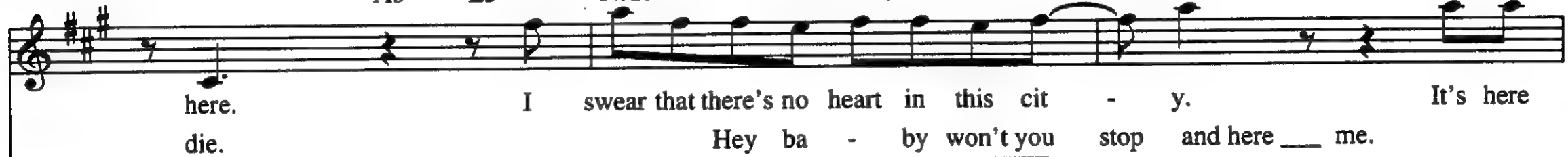
N.C.

*A5/F#

N.C.

A5/F#

E5/F#



Gtr. 1

P.M.
f (distortion)

P.M.

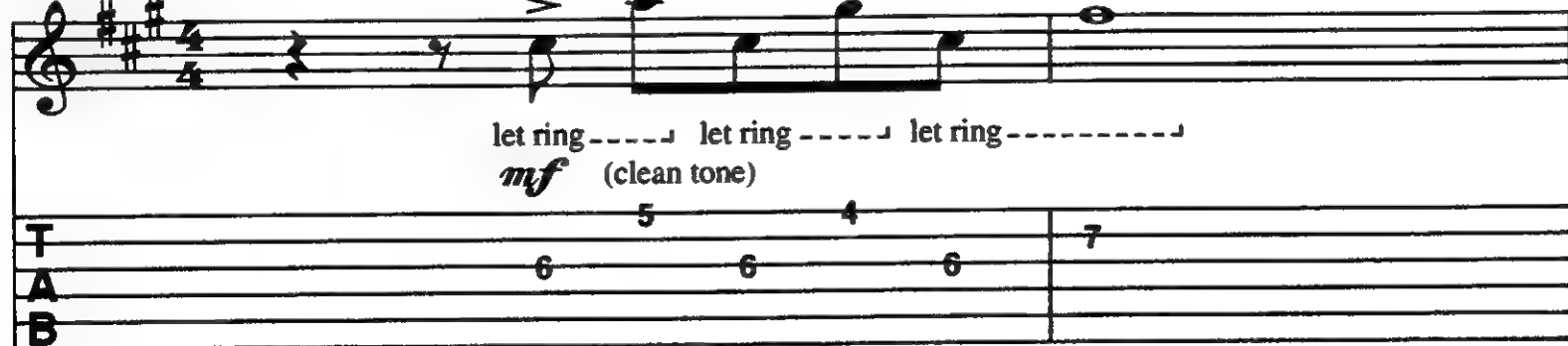
P.M.



* Bass plays F#

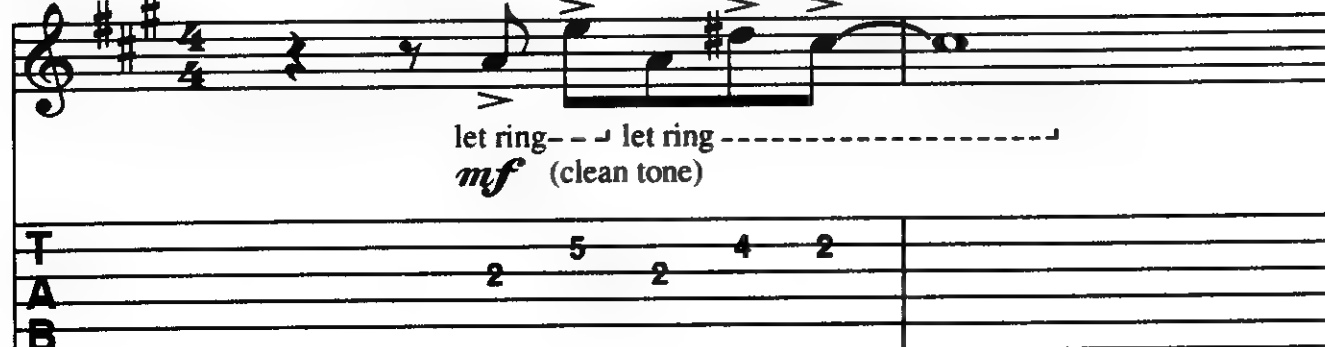
Rhy. Fill 1

Gtr. 2



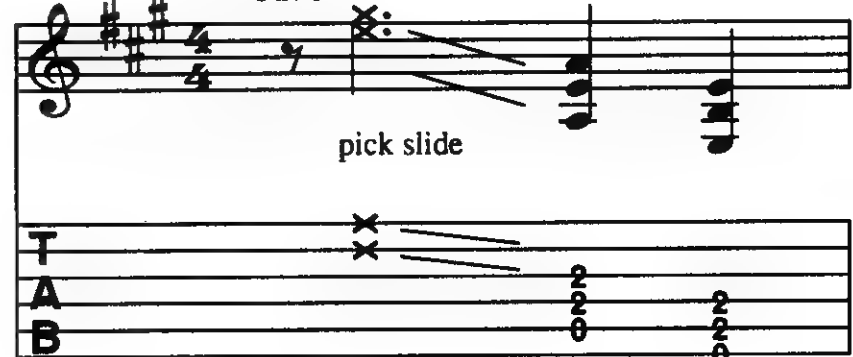
Rhy. Fill 2

Gtr. 2



Rhy. Fill 3

Gtr. 1



N.C. A5/F# N.C. A B N.C. A5/F# E/F# N.C.

the slo - gan reads "do your time." Eve - ry - bod - y's do - ing their sen -
Just be - ing here were breath - ing heart at - tacks, yeah. We can run chase the

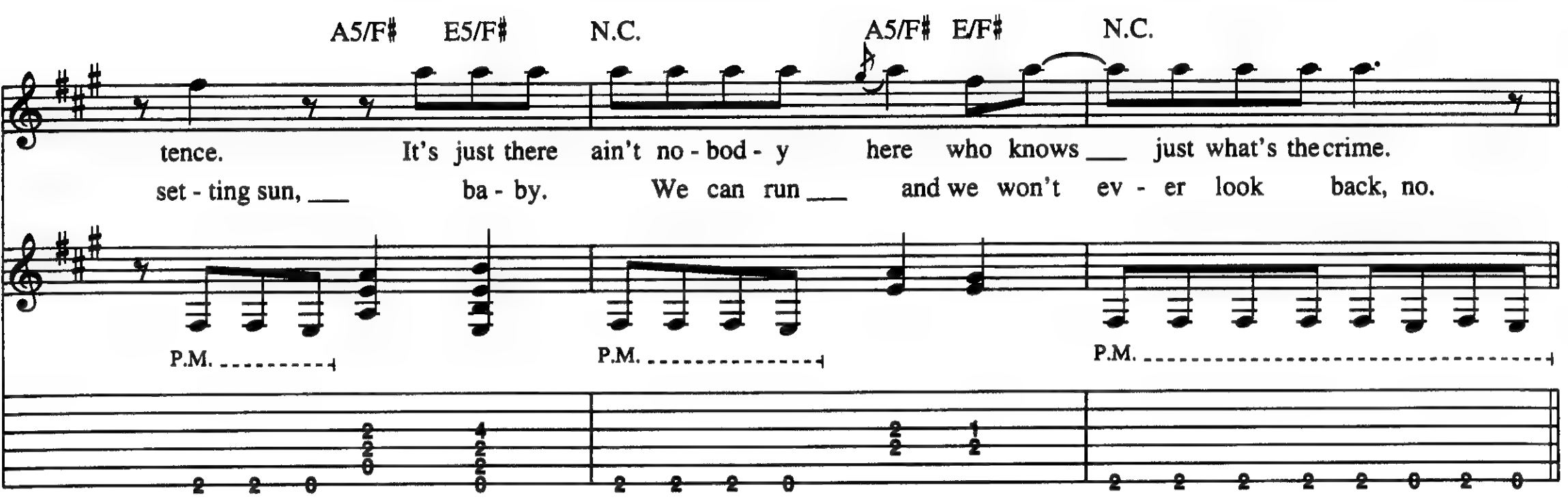
P.M. P.M. P.M.



A5/F# E5/F# N.C. A5/F# E/F# N.C.

tence. It's just there ain't no - bod - y here who knows just what's the crime.
set - ting sun, ba - by. We can run and we won't ev - er look back, no.

P.M. P.M. P.M.



Pre - Chorus

A5 D5 A5

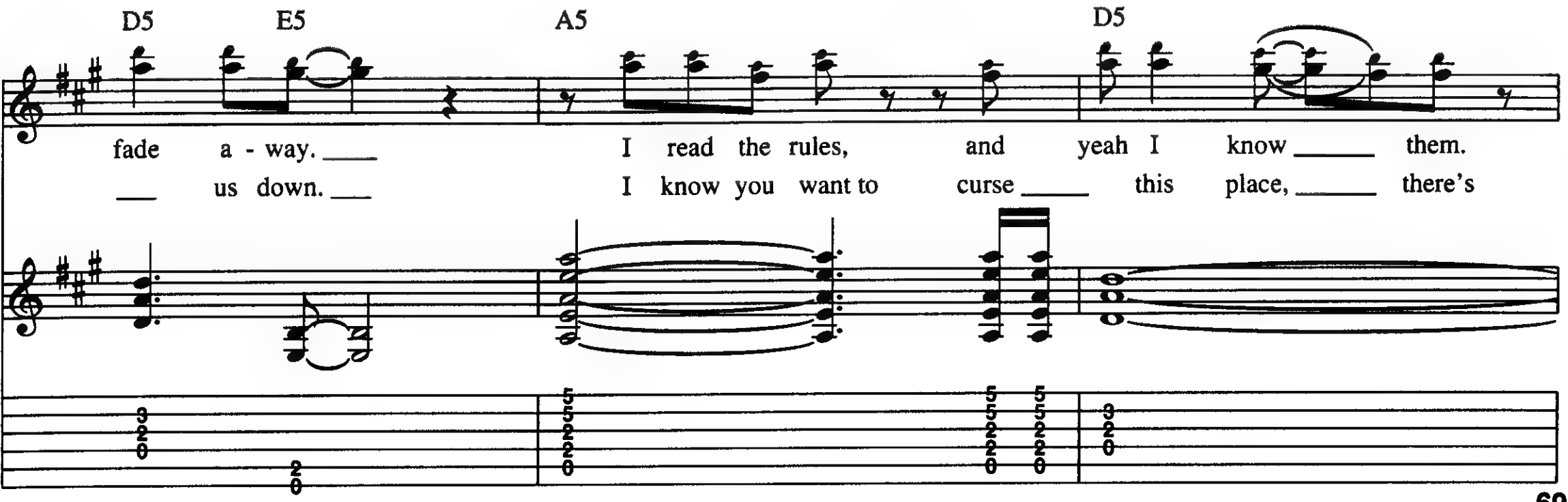
I watched my fath - er live a lie here. I'd rath - er die than
Take my hand I know we'll make it. I'll let noth - ing slow

P.M.



D5 E5 A5 D5

fade a - way. I read the rules, and yeah I know them.
us down. I know you want to curse this place, there's



Chorus
w/Rhy. Fill 4 (3rd time only)
N.C.

E N.C. E5 3

You ain't ev - er gon - na make me play the game of fear. _____
on - ly one thing stop - ing us now it's fear. _____ Fear, _____

P.M. -----

P.M.

fear, _____ of a new _____ thing. _____ (end Rhy. Fig. 1)

P.M. -----

P.H.

P.M. -----

P.H.

1/4

1. **F#m7** **2,3. w/Rhy. Fig. 1 N.C.**

Fear, _____ fear, _____

* Change pick-up positions with toggle switch using indicated rhythmic figure.

To Coda ☼

fear, _____ of the brass ring. _____

Rhy. Fill 4

Gtr. 1

8va P.H. loco

P.H.

P.M. -----

1/2

slight vib.

T
A
B

2 4 5 4 2 5 2 4 2 4 (4) 2 2

souding: A

Bridge
B5

A5

N.C.

You ain't one _____ for tak - ing chanc - es.

P.M. P.M.

B

A5

You work and you live and you breathe 9 to _____

N.C.

D5

Still, that's what

P.M. P.M.

A5

N.C.

you call liv - ing, ha.

P.M. P.M.

D5 N.C. E5

Man, that's sur - viv - ing to me. Sur - viv - ing is

P.M. P.M. P.M.

D.S. al Coda

liv - ing to die ___ in fear. _

Coda Outro N.C.

Fear, fear, ___ fear, ___ fear, ___ fear, _

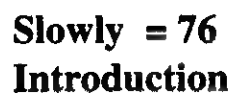
P.M.

___ fear, ___ fear, ___ fear, ___ fear.

ff

P.M.

Words and Music by Jon Bon Jovi



Gtr. 3

f (distortion)

full full

C#5 7 B E B A5 (end Rhy. Fig. 1A) (Gtr. 2 out)

(end Rhy. Fig. 1) 1. The

let ring -----

9 11 9 11 11 10 9 9 7

full 12 full 12 (12) 11 (11) 9 9 9 11 9 11

(Gtr. 3 out)

Verse

N.C. F#5 E5/F# F#5 E5/F# F#5 E5/F# N.C. F#5 E/F# F#m7 E/F# F#m7 E/F#

last time that I saw her was the night she said good-bye.

so hard to re-mem-ber where, when, how, why

Gtr. 1

mp (w/single coil pick-up)

11 9 11 9 11 11 9 9 11 9 10 9 10 10 9 9 11 9 11

N.C. E6 E5 N.C. w/Fill 1 (2nd time only) Bsus4 B

love went a-way? She said that love's a stran-ger,

I tried to drown my-self in pit-y,

7 9 11 9 9 9 11 9 11 9 11 9 7 7 7

* E note on the 9th fret of the 3rd string is doubled by an open E on the 1st string.

Fill 1

Gtr. 3

1/2

T
A
B

9 11 9 11 11 (11) 9 11 9 11

Bsus4

B

E5

Esus4

N.C.

and it's sure pass you by. _____ Yes she did. As she
but your mem-o-ry kept call - ing my name, _____ yes it did. I bought you

let ring P.M.

N.C.

F#5

E5/F#

F#5

E5/F# F#5

N.C.

packed up her be - long - ings, _____ ba - by would - n't look me in the eye. _
fan - cy cars _____ and dia - mond rings, ba - by. All the things that my mon - ey brings, and the

let ring

Esus4E

N.C.

serv - ants to paint the skies _____ blue.

But I could
And I

rake

rake

Fill 2

rake

Gtr. 3

1/2

T
A
B

Bsus4 B A5

see a tear roll off her face, as we both tried
work so hard sev - en days a week. Built a for - tress for your heart to keep. If I

7 9 7 9 7 9 7 9 10 9 10 9 10 9

B5

w/Rhy. Fill 1 (2nd time) B5 5 4fr. C# 6fr. D#

Gtr. 2 P.M. *mp* *f*

so hard not to cry. She said.
could I'd wrap these words up for you, yeah.

mf P.M.

9 9 9 9 9 9 9 9 9 9 9 9 4 6

Chorus
w/Rhy. Figs. 1 & 1A
E5 B5

I nev - er want - ed the stars. Nev - er shot for the moon.

C#5 B/D# E B/D# A5 B5 E5 B5

I like them right where they are. All I want - ed was you. So ba - by just turn a - way,

w/Rhy. Fill 2 (2nd time only) C#5 B/D# E B A5 **To Coda** ☼

'cause I can't face the truth. All I'm try - ing to say, all I want - ed was

Rhy. Fill 1

T
A
B 4 4 4 4 11 9

Rhy. Fill 2

T
A
B 2 2 2 4 2

I. E Esus4 E

Bridge E5

Gtr. 2 Rhy. Fig. 2A P.M.

w/Rhy. Fill 3

you. I tried you. I want ____

Rhy. Fig. 2

Gtr. 1 let ring

C#5 A5 (5) 2fr. 4fr. B C# B5 G# F#5 (end Rhy. Fig. 2A)

you. I want ____ you. Ba - by I ____ want

(end Rhy. Fig. 2)

let ring let ring

C#5 C#m C#5 C#m A5 A5 (type2) A5 A

P.M. P.M. P.M. P.M.

you. But nev - er thought you were _ a - lone. ____ I filled the

Rhy. Fill 3 Gtr. 4

mf (12 string acoustic)

T A B

F#5 F#m

B5

② 2fr. 4fr. 2fr. ⑥ 2fr. 4fr. 2fr.
B C# B F# G# F#

P.M. ----

P.M. -----

par - ty up with com - pa - ny, but nev - er made our house a home. _____

Gtr. 3

x x 9 11

Guitar solo

E5

F#5

rake

full

rake

12 9 11 9 11 9

A5V

E5

P.M. ----

1/2

E5

⑥ 2fr. F#

full

full

open E

F#5

rake

full

full

rake

1/2

Breakdown

A5V (Gtr. 2 tacet) Gtr. 4 (acoustic) E

Well, all I've got ___ is my ___ gui - tar, ___

(Gtr. 3 out) Gtr. 1

let ring - (w/chorus)

C#m7 Asus2

these chords and the truth. ___ All I've got ___ is my gui - tar, ___ but

let ring - let ring -

B5 (5)4fr. C# 2fr. B (6)4fr. G# 2fr. F# D. S. al Coda

Gtr. 2 P.M.

all I want, ___ ba - by all I want. ___

let ring -

Outro
w/Rhy. Fig. 2 & 2A
Repeat 4 time (ad lib back-up vocal)

Coda E5 C#5 A5 (C#) B5 (G#) F#5 **Fade out**

you. I want ___ you. I want ___ you. Ba - by I ___ want

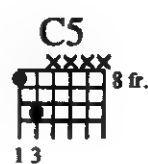
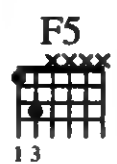
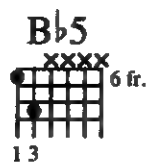
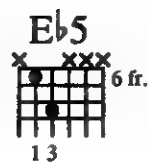
Blame It On The Love Of Rock & Roll

Words and Music by Jon Bon Jovi and Richie Sambora

Moderate Rock ♩ = 120

Introduction

E Mixolydian
(Drums)



N.C.

E5

N.C. E5 N.C.

A

E

N.C.

3

Woh. _____ Ooh yeah. _____

Gtr. 1

Rhy. Fig. 1

mf (slight dist.) 1/2 1/2

P.M. P.M. - - -

T
A
B

0 9 9 (9) 0 0 0 0 0 9 10 9 9 11 9 0 9 2

E5

N.C.E5

G5

F#5

E5

G5

F#5

E5

N.C.

E5

N.C.

E5

N.C.

P.M. P.M.

1/2 1/2

P.M. P.M. - - -

0 0 0 11 12 11 9 11 12 11 9 0 9 9 9 0 0 0

A

E

N.C.

E5 N.C.

E5 N.C.

Come on. First time _____

(end Rhy. Fig. 1)

P.H. P.H.

P.M. P.M. - - - P.M.

1/2

9 10 9 9 11 9 0 0 0 9 11 9 7 9 (9) 7

Verse

w/Rhy. Fig. 1

E5 N.C. E5 N.C. A E N.C. E5 N.C. E5 G5

I heard the mu - sic, I thought it was my own. I could feel it in my heart - beat, I could

F#5 E5 G5 F#5 E5 N.C. E5 N.C. E5 N.C. A E N.C.

feel it in my bones. My mom - ma thinks I'm cra - zy, dad says I'm in - sane. I got this

E5 N.C. E5 N.C. A5 N.C. A5 N.C.

boog - ie woog - ie fe - ver burn - ing in my veins. They took me to the doc - tor, but

P.M.

D/A A N.C. A5 N.C. A5 N.C. D/A A N.C.

it's too late for me. They dragged me to a preach - er they saw on their T - V. who said that

P.M. P.M.

1/2

w/Rhy. Fig. 1 (1st 2 bars)

E5 N.C. E5 N.C. A E N.C.

(Spoken: "for a small do - na - tion your lost soul would be saved." I said that

w/Rhy. Fill 1

E5 N.C. E5 N.C.

I don't think so preach - er, I'll come back an - oth - er day.

Rhy. Fill 1 Gtr. 1

P.M. P.M. w/pick & fingers

T A B

0 0 4 3 2 1 2 5 4 3

Pre - Chorus

A5 A6 A5 A6 A5 A6 A5 A6 N.C. B5 B6 B5 B6

All that I want _____ is to be a roll - ing stone. They don't un - der - stand what
 said it won't last, _____ but they mis- un - der - stood. If peo - ple think it's bad, then I'll _

P.M.

B5 B6 B5 B6 B5 C5 E♭5 D5 C5 N.C.

we all __ know. _____ It
 __ be bad for good. _____ Lord, __ you know it }

both notes vib.

1/2

Chorus

F5 F6 F5 F6 F5 F6 F5 F6 F5 B♭5 B♭6 B♭5

feels __ so good it ought to be il - le - gal. I got my vac - ci - na - tion from a

N.C. E♭5 B♭5 B♭6 B♭5

pho - no-graph nee- dle. I'll nev - er grow up, I'll nev - er grow old. ____

To Coda ⊕ N.C.

1/2 1/4

w/Rhy. Fig. 1 (1st 4 bars) (play simile)
E5 N.C. E5 N.C.

A E N.C. E5 N.C. E5 N.C.

As the sto - ry goes. Lis - ten up. Hey my

(15) 0 12 14 14 12 14 14

full

1/2 1/2 1/2 1/4

12 12 14 14 12 14 19

w/Rhy. Fig. 1 (play simile)

teach - ers did - n't like _____ me, they tried to put me down. 'Cause I

wore my hair too long, played my mu - sic way too loud. _____

Eve - ry lit - tle boy _____ wants to learn to play gui - tar, so he can

pick up all the chicks and be a rock & roll star. They

Coda

F5

F5

F6

F5

F6

F5

Blame it on the love _____ of rock & roll. _____ Blame _____ it on _____ love.

Gtr. 1

B \flat /F

N.C.

B \flat 5B \flat 6B \flat 5B \flat 6B \flat 5

N.C.

E \flat 5

Blame _____ it on the love.

Well dad - dy

just don't un - der - stand what the lit - tle girls know. _____

Blame it on the love

Guitar solo

E \flat 5

Rhy.

Fig. 2

Gtr. 1

B \flat 5

F5

of rock & roll. _____

Gtr. 2

1/2

1/2

w/Fill 1

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (twice) (play simile)

B \flat 5

F5

Diagram 1: Musical notation for guitar and bass. The guitar part (top staff) shows a sequence of notes: F6, F5, F6, F5, F6, F5, E \flat 5. The bass part (bottom staff) shows a sequence of notes: (2), 3, 3, 3, 4, 3, 4, 3, 4, 3, 4, 3, 3, 3, 3, 2. The diagram includes a wavy line indicating a tremolo effect and a 1/2 note symbol.

w/Fill 1

F6

F5

F6

F5

F6 F5

E \flat 5

B \flat 5

Diagram 2: Musical notation for guitar and bass. The guitar part (top staff) shows a sequence of notes: F6, F5, F6, F5, F6, F5, E \flat 5, B \flat 5. The bass part (bottom staff) shows a sequence of notes: (2), 3, 3, 3, 4, 3, 4, 3, 4, 3, 4, 3, 3, 3, 3, 2. The diagram includes a wavy line indicating a tremolo effect and a 1/2 note symbol.

w/Fill 2

8va loco
P.H.

F5

F6

F5

F6

F5

F6

F5

Diagram 3: Musical notation for guitar and bass. The guitar part (top staff) shows a sequence of notes: F5, F6, F5, F6, F5, F6, F5. The bass part (bottom staff) shows a sequence of notes: 5, 5, 5, 5, (5), 3, 5, 7, 5, 6, 7/10, 12, 14, 13, 13, 13, 16, 13, 15, (15), 13, 15, 15, 12, 14. The diagram includes a wavy line indicating a tremolo effect and a 1/2 note symbol.

Fill 1

Gtr. 3

Diagram 4: Musical notation for guitar and bass. The guitar part (top staff) shows a sequence of notes: F5, F6, F5, F6, F5, F6, F5. The bass part (bottom staff) shows a sequence of notes: 12, (12), 10, 12, (12), 12, 12, 10, 12. The diagram includes a wavy line indicating a tremolo effect and a 1/2 note symbol.

Fill 2

Gtr. 3

Diagram 5: Musical notation for guitar and bass. The guitar part (top staff) shows a sequence of notes: F5, F6, F5, F6, F5, F6, F5. The bass part (bottom staff) shows a sequence of notes: 12, (12), 10, 12, (12), 10, 12, (12), 10, 12, 12, 10. The diagram includes a wavy line indicating a tremolo effect and a 1/2 note symbol.

Bridge

*Gtr. 1

E♭5 B♭5 F5

All _____ I want - ed, _____ all _____ I ev - er
(All _____ that I want - ed, _____)

full

16 6 6

* Doubled by Acoustic Gtr.

C5 E♭5 B♭5

need - ed, _____ my _____ gui - tar _____ gave _____ to me. _____
all _____ that I need - ed. _____)

full

(6) 6 4 9 9

C5

Breakdown
N.C.

Eve - ry song I've sung, _____ blame _____

5 5

_____ it on _____ love. Eve - ry war I've won, _____ blame _____ it on _____ love. Eve - ry

thing I've done, ___ blame ___ it on the love. Blame it on the love of

C5

F# mixolydian C#5

Chorus

F#5 F#6 F#5 F#6 F#5 F#6 F#5 F#6 B5

rock & roll. ___ 1. Feels ___ so good it ought to be il - le - gal. I
2. ___ it on ___ love. B - B - B - Blame _

B6 B5 N.C. B5 E5 A/E E E5

got my vac - ci - na - tion from a pho - no - graph nee - dle. I'll nev - er grow up, and I'll
Dad - dy just don't get, what his

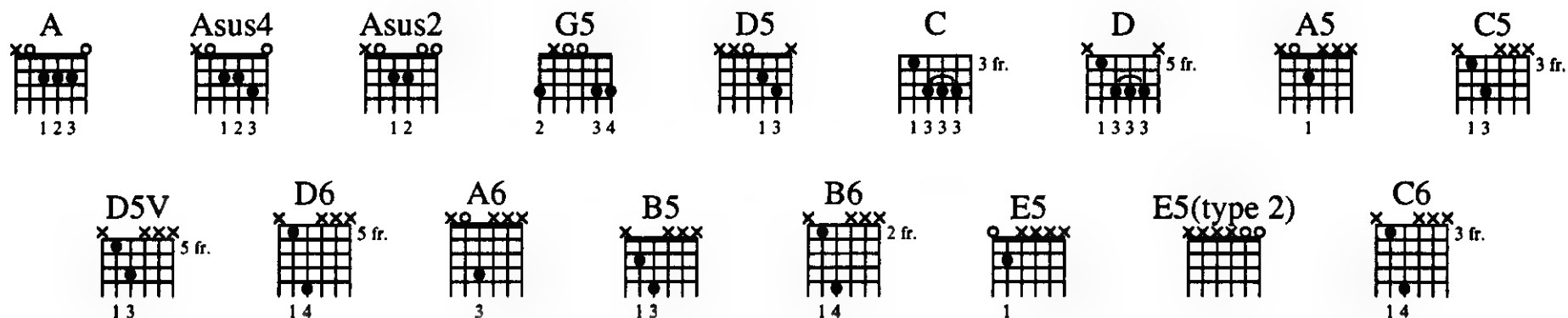
Fade out

B5 E/B B E/B B N.C. F#5

nev - er grow old. ___ Blame it on the love ___ of rock & roll. ___ Blame _
lit - tle girl loves. Blame it on the love of rock & roll. _

Little Bit of Soul

Words and Music by Jon Bon Jovi and Richie Sambora



Moderate Rock ♩ = 116

Introduction

A Mixolydian

(Drums)

Gtr. 1 N.C.

mf (play w/slight edge)

Let ring --

1/2

1/2

T
A
B

Gtr. 2 A
(acoustic)

G5 N.C. G5 A5 N.C. A5 D/A N.C.

w/pick and fingers

1/2

Rhy. Fig. 1

Asus4 A Asus4 (end Rhy. Fig. 1) Asus2 A

P.M. P.H.

full 1/2 1/4 1/2

Copyright © 1992 PolyGram International Publishing, Inc., Bon Jovi Publishing and Aggressive Music
International Copyright Secured All Rights Reserved

w/Rhy. Fig. 1 (1 3/4 times)

Asus4

A

Asus4

A

1. You've been robbed, _

Rake

Rake full

15 13 14 14

9 7 (5) 7 5

7

Asus4

G5

Verse

w/Fill 1 (2nd time only) Asus4

2. _ you've been used. _ You've been cru - ci-fied _ and a - bused. _ You've been sac-

_ in the flood. _ When you feel _ like you've been kicked through the mud. _ You know they

*2nd time Gtr. 1 plays along w/Gtr. 2 (simile)

Let ring- *mp*

Let ring-...

1/2

3 3 4 6

3 3 4 6

D5

A w/Fill 2 (2nd time) Asus4

D5

- ri-fied and now you're con-fused, _ ain't that the truth, _ yeah, _ yeah. You got a hole _

still have - n't found a drug _ to pick us up. _ You're feel-ing down _

w/pick and fingers *mf*

1/4

1/2

3 0 3 2 0 3

2 0 3 0 2 2 2 0

0 4 (4) 2 2 3

(3)

Fill 1

Gtr. 3

T

A

B

7

Fill 2

8va

Gtr. 3

full full

1/2

1/4

20 20 17 19 19 17 19 19

17 17 (17) (17)

T

A

B

Pre-chorus

A

D5

A

G5

_____ in your head. _____ And this cold _____ emp-ty spot _____ in your big _____ brass bed. _____ When you're
 _____ mis-un- der - stood. _____ I know That these times _____ they ain't look- ing so good. _____ When you're

_____ D5 _____ A _____ w/Fill 3 (2nd time) w/Fill 4 (3rd time) _____ C

1. mad at the world _____ and you're feel - ing like you're los - ing con - trol. _____ All you need _____
 mad at the world _____ and you're feel - ing like you're los - ing con - trol. _____ All you need _____

Fill 3

Gtr. 3

Fill 4

Gtr. 3

Chorus

A w/Fill 5 (2nd and 3rd times)

C

to get by _____ is a lit-tle bit of soul, __ yeah. __ Woa, _
 to sur- vive _____ is a lit-tle bit of soul, __ yeah. __

lit - tle bit of soul. __ Yeah. __

(2nd and 3rd times Gtr. 1 cont. in slashes w/Gtr. 2)

(Gtr. 1 continue doubling Gtr. 2 in Rhy. Fig. 1)

w/Rhy. Fig. 1 (Gtrs. 1 & 2)

Asus4

A

Asus4

A

Now when you're lost _

Gtr. 3 rake

mf (w/edge)

Fill 5

8va

full

17 19 19 17 19 (19)

2, 3. w/Fill 6 (3rd time) A5 C5 D5V w/Fill 7 (3rd time) A5

Gtrs. 1 & 2

Yeah. _____ Woa, _____ lit-tle bit of soul. _____

Let ring.....

full full

To Coda \oplus Bridge

(5) 3 fr. open C A A5 (5) open A 3fr. open 4fr. open 4fr. open C A C# A C# A D5V D6 D5V D6 D5V (5) 3 fr. open C A

Gtr. 1 only

2. _____ Here we go. Eve - ry-one's com-plain-ing, noth - ing but frus-tra-tion. The king _____

3. _____ Come on. Come on, Woa, _____

1/2 1/2 1/4

Fill 6

Gtr. 3

8va P.H. loco

full full full full

T A B

Fill 7

Gtr. 3

full full 1/2

T A B

A5 A6 A5 ^⑥3fr. G A5 B5 B6 B5 B6 B5 B6 B5 ^⑥3fr. F# (G) F# E open

_has pissed in your pot of gold. It ain't ent-er-tain-ing spend-ing so much time in the hole.

E5 E5(type2) E5 E5(type2) E5 **Guitar solo** D5V D6 D5V D6 D5V D6 D5V D6

Lord, _ send a lit-tle bit of. Woa. _

Gtr. 3

1/2 full full 1/2

A5 A6 A5 A6 A5 A6 A5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (1st 3 bars) D5 D6 D5 D6 D5

(whistles)

1/2 1/2 1/2 full full full

D6 D5 D6 A5 A6 A5 A6 A5 A5 A6 A5 **D.S. al Coda** G5

Ooh, _ yeah, _ yeah. _ Mad _

full full full 1/2 1/2

Gtr. 2 A Asus4 Asus4 A Asus4 Asus2 A

rake

mp

1/2

full

12 (12) 10 10 12

w/Rhy. Fig. 1 (1 3/4 times) Asus4 A Asus4 Asus2 A

1/2

12 (12) 10 7 7 5 0 5 7 5 5 5 3 5 (5) (5) 3 5 5 3 0 7

Asus4 A Asus4 Asus4 A

Fdbk.

mf

1/2

1/4

Fdbk.

8 7 7 (7) (5) 7 7 7 5 3 0 (0)

Outro N.C. A D/A (Gtr. 2 out) N.C. D/A N.C. A N.C. A D/A N.C. A

Vocal Fig. 1 (end Vocal Fig. 1) w/vocal Fig. 1 (repeat till end)

Ooh, ooh, ooh. —

Rhy. Fig. 3 (end Rhy. Fig. 3)

P.M. — P.M. — P.M. — P.M. —

1/2 1/2

2 0 2 0 0 0 2 0 2 0 0 0 4 0 4 0

N.C. A D/A N.C. D/A N.C. A N.C. A D/A

Hear my pain. _____ Built like fire. _____

Gtr. 1

full full

Repeat 3x (ad lib. vocal & guitar licks)

N.C. A N.C. A D/A N.C. D/A N.C. A

Through my pain _____ I know. _____ I need a lit-tle bit of soul.

full full full

N.C. A D/A N.C. A N.C. A D/A

Oh, _____ take them home, _____ yeah. Take them home,

1/2 full full

fade out A

yeah. I need a. Just a lit-tle bit, just a lit-tle bit of, just a lit-tle bit of.

full full full